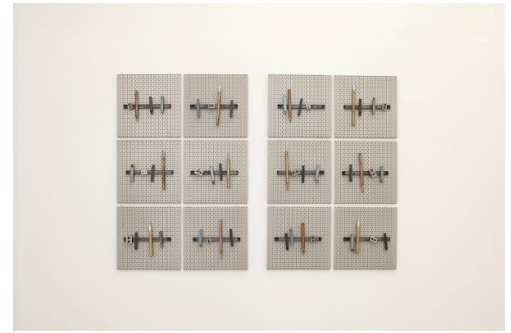


# SOFIA HULTÉN

## CASUAL CAUSAL

02.07.18 > 22.09.18

Sofia Hultén works with sculptures, installations and videos using a range of materials from second-hand industrially produced objects sourced online, to materials sometimes literally found on the street. Through a series of methodical manipulations, Hultén examines these objects marked by a past life which the artist grants a new opportunity, that of a future still to be written, characterised by an endless number of possibilities that make the aesthetic experience closer to abstract reasoning sprinkled with a touch of humour.



For this first exhibition at àngels barcelona, we present a group of works showing the possibilities of multiple perspectives and alternative timelines, where our need for certainty in the objects that surround us is called into question.

The series *Pattern Recognition* (2017- on-going) consists of wall-based sculptures referencing Bongard Problems (puzzles designed by the Russian computer scientists Michael Bongard in 1967) accredited as the fundamentals of machine learning based on pattern recognition. Each piece of this series is composed of twelve metal panels, similar to those used in DIY workshops, from which various tools hang in order to imitate the sequentiality and geometric designs of these puzzles. Originally created for computer artificial intelligence, here they seem to wish to play with the attention of the viewer.

On the other hand, one of the most performative aspects of her artistic practice is the mix of humour playing with the materiality of her works. A combination of foot grates, coins and cement (*Reality Plural II*, 2018) makes us reflect on a reality that may not be as solid as it seems. In *Particle Boredom* (2017) Hultén casts particle boards discarded on the street, makes a cast, then pulps the boards before pouring them back into their original forms. In this way, the imposed changes point to the ideas that arise from quantum physics or even philosophy, since they raise doubts about the constancy of nature and the linearity of time and matter. With this piece, created using a circular methodology, the objects return to their apparent natural state after experiencing a great change.

Finally, with her videos *Nonsequences III* (2014), in which a sequence of six different actions is re-ordered in three different versions of the same causal sequence of events from the 720 possible combinations that may exist, and, *One Fine Thing is as Good as Another* (2016), in which a mattress found on the street is repeatedly exchanged for other similar variations, the possibility of alternative realities hidden within our most routine acts.

In collaboration with Galerie Nordenhake Stockholm/Berlin.

**BIO | Sofia Hultén** (Stockholm, 1972) Lives and works in Berlin. Hultén's works imply a concern for the relationship between human beings and the world of objects while being rigorously produced and modestly homemade: a combination of meticulousness and improvised ingenuity.

Hultén grew up in Birmingham, where she studied sculpture at Sheffield Hallam University. In 1998 she moved to Berlin for a scholarship from the DAAD, where she currently lives. Since 2018 the artist is professor of sculpture at the University of Art and Design in Braunschweig. Among her most recent solo exhibitions we find: *Here's the Answer, What's the Question?*, Museum Tinguely, Basel, (2018) and Ikon Gallery, Birmingham (2017), *Coulda Woulda Shoulda* Daniel Marzona (Berlin), (2018); *Entropy High*, i8 Gallery (Reykjavik), (2016); *When Lines Are Time*, Espai13 Fundació Miró (Barcelona) (2015) ; *Matter is Plastic in the Face of Mind*, Galerie Nordenhake (Stockholm) (2014); *I Used to, I Still Do, But I Used to, Too*, RaebervonStenglin, Zurich (2014), *How Did it Get so Late so Soon* *Kunstverein Braunschweig* (2013)

Hultén has participated in group exhibitions in Sweden, Germany, France, England, Ireland, Greece, Norway, Switzerland, the Netherlands, Austria, the United States, Iceland, China, Israel, Denmark and Spain. Among her most recent exhibitions we highlight *The Eye of the City - The Flaneur from Renoir to the Present*, Kunstmuseum, Bonn (2018), *Photography Out of Germany*, Thomas Erben Gallery, New York (2017), *The Secret Life of Images*, Kunstverein Freiburg (2016); *How to Charm*, QBox Gallery Athens (2016); *Swedish Art Now I*, Sven-Harrys Konstmuseum Stockholm (2016); *Momentum - 8th Nordic Biennial of Contemporary Art Tunnel Vision*, Moss, Norway (2015); *Poetic Minimalism*, Salon Dahlmann Berlin (2015); *Gathered Fates*, Galerie Nordenhake Berlin (2015); *Birmingham Show*, Eastside Projects Birmingham UK (2015); *5 Years*, RaebervonStenglin Zürich (2015); *Bricologie*, Villa Arson, Nice (2015 among others).

In 2011, Sofia Hultén was awarded the Modern Museets sculpture prize (Stockholm).

àngels barcelona-focuses on the debate of contemporary culture and art practices

Pep Agut | Lúcia Coderch | Peter Downsbrough | Marcelo Expósito | Harun Farocki | Esther Ferrer | Joan Fontcuberta | Jeanno Gaussi | Ion Grigorescu | IM Heung-soon | Daniela Ortiz | Mabel Palacin | Tristan Perich | Jaime Pitarch | Jorge Ribalta | Pedro G. Romero | Mireia C. Saladrígues | Mireia Sallarès | Michael Snow | Richard T. Walker